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UNIVERSITY DECORATION.

It is hardly to be expected that the great university at Cambridge should much more resemble that "new Harvard College" of earliest Puritan record, where young gentlemen in pursuit of pious learning were subject to Mr. Nathaniel Eaton's extraordinary tyranny, than do the present best American homes correspond to those of "New Towne" in 1630. An environment devoid of elegance would fail to be home-like to some of the students gathered here from luxurious dwelling places in New York and elsewhere.

It is in no way improbable, therefore, that, as is stated, an apartment of a wealthy Harvard undergraduate of the present may cost \$5,000 for the furnishing. At the same time almost as great diversity of ideas in regard to what is desirable in surroundings, is shown among intimately associated students as with other classes of society, and equally in cases without necessary consideration of means. Objects of beauty, as in the days of Horace, are not indispensable to all alike, either in college or out, and even in this decorative age as then,

"Some there are

Who neither have nor think them worth their care."

At least one undergraduate known at Cambridge, while an heir to \$17,000,000, continues almost as free from the distraction of costly embellishments about him as do the professors.

By the college estimate of annual averages of expenses, the maximum for furniture—and which is specified as "very liberal"—is \$50, while the lowest amount shown by the formulated scale for this item is \$10. With the more than princely and almost fabulous annual income of \$98,000, which we are told is the worldly portion of one Harvard student, naturally such limitations are null enough, and a considerable class, favored through generous resources, have recently indulged their taste to no small extent in the adornment of college lodgings. The fact is one of such consequence as not to have escaped the attention of city decorators, by some of whom circulars are issued exclusively for students.

No better illustration of decorative arrangements at Harvard is to be found than at the comparatively new Beck Hall, which was built for the use of students by a wealthy lady resident. This is a plain, substantial structure, destitute primarily of interior decoration, but with approved construction for the use in view; its means of heating and ventilation are considered perfect, and hot and cold water is supplied in the private bath rooms which are connected with all the apartments. The wide hall of the lower story, with floor of white marble, shows walls painted simply in monochrome of a subdued citrine east, with a trace of Indian red in the bordering; the woodwork is of ash throughout the building, with upper hall floors and stairs in unstained hard pine.

Width and airiness are the principal conditions with the halls, and fine outer views are to be gained in these from some of the end windows. But decoration has no commencement here, and the transition is great to the rooms of rich style opening from these somewhat colorless and severe but sunny passages. The divisions form single and double apartments, the former having one bedroom connected with the study-room, while the double suites provide two bedrooms. On the north side of the building the rooms are furnished with fire places as well as with steam heat.

The comfortable attic of tradition seems to have lost the essential characteristics once lending most touching pathos to stories of college struggles. It is no æsthetic youthful lover of wisdom who glides forth on the sea of knowledge reclining, eased by downy cushions, within a luxuriously upholstered window seat fashioned like a flat-bottomed boat. In addition, a variety of easy chairs, a piano of the finest sort, embroidered mantel lambrequin and other draperies, a waste paper basket gilded and decked with satin ribbons, and valuable candelabra and clock of old artistic work in bronze, are among other objects required for furnishing the room of a student of this generation.

Another single apartment, with outlook across a fine lawn to a stone church, is marked by the cheerful harmony of its simple style of decoration. No wall paper could produce a better effect than this of yellowish tone with delicate pattern of brown lines radiating from centers, with here and there a scattered light stem of foliage, and with a darker frieze designed in Japanese character, in which blue is introduced. The ceiling is properly tinted to harmonize, and an unfugured yellow brown carpet, overspread at the center with a rug of deeper colors, is bordered to correspond in

general tone with the frieze. The prevalent coloring is repeated in articles of furniture, as in a couch upholstered with yellowish brown leather, the effect altogether being agreeable as with immediate impression of suitability.

By far the most beautiful as well as most costly apartment in the building is one showing a style of decoration entirely designed by its occupant, who is from New York. This accommodates two students, and consists of a principal study room and two bedrooms, which, from being provided with cabinet beds and furnished as elegantly as the larger room, also serve as study rooms when so desired.

With former college associations in mind, the scheme of decoration in the main room is surprising, both for its richness and artistic character. The key of color is gathered in stained glass devices in the upper window lights, and which are the student's own work. The window curtaining consists of Madras muslin screening the lower divisions, with red shades descending from the top and full draperies of heavy tapestry depending from poles and drawn back from the center. The wall hanging is of leather paper of a dark maroon color, figured by stamping and showing only the single tint. A handsome frieze is designed with groups of classic figures on sections of gold ground, and the ceiling is in gold bronze. The floor, painted in alternate strips with cherry and black walnut colors, is mainly covered by a large Turkish rug in the center, with the addition of smaller rugs in different parts.

On account of the pentagon form of the room, a complete view of the arrangement is more directly offered than in the case of remote and shadowed right angles. Over the door to the entrance hall is a richly embroidered blue satin hanging, showing a Japanese idea of design with the familiar forms of storks, plum blossoms, and a flight of small birds among tall grasses, and which is the work of the student's mother.

A closet doorway at the nearest right hand corner from the entrance is covered by a straight drapery of blue plush, with top of old gold turned downward upon it, and having, above a fringe at its edge, a border of flowers painted on black satin. Between this and the main door the space is occupied by a fine piano with ebony panels carved in open work.

A drapery of unusual character, representing again the mother's skilled art of needlework, overhangs the doorway to a small passage leading from this room to the bedrooms. The center of this elegant hanging is of heavy wool diagonal in deep maroon color, barred off in squares by a brocaded silk galloon of about an inch and a half in width, in different bright ribbon colors, and having the surface overlaid completely with brass rings of such size that the diameters of three cover the width of the ribbon stuff; the rings meet on every side, being linked together and fastened to the material at once by a stitch of dark cord passed over two together, forming with each ring four regular little bars at right angles. Within every square outlined by the galloon, is an ornament in the form of a variegated flower, or rather a floral resemblance or suggestion, varied in the different sections, formed in a unique sort of appliqué and having little gold spangles scattered over the surface.

The border falling to the floor is formed of golden brown brocade covered by a netting formed with thick strands of maroon-colored wool, of the size of old fashioned skeins of zephyr, united at all points of the squares, which are arranged diamond-wise by brass rings through which two of the strands in each case are passed. A very deep fringe of perhaps fifteen inches falling below is made by the same strands of wool, over the top of each of which are drawn five brass rings at intervals in a sausage form for a heading, the upper part of the hanging being in correspondence, finished with a less deep fringe.

An easel in a corner near a window contains a foreign water color picture of good quality, the effect of the low tone of which is heightened to the best advantage by a white drapery with embroidery in bright colors which is gathered about the easel. Another arrangement of an original kind, and which is here carried out against a plain colored dark wall, conveys a medieval and religious impression, is that of some fine gray wings of birds placed by pairs outspreading from the lower part of the frames of a couple of engravings in scrolled open work in brass. The beautiful forms of three large birds of different kinds, shot by this young art amateur last winter in Florida, and which are admirable illustrations of the taxidermist's skill, also have places among the art decorations of this room, one with foot drawn up to the body, standing beside the hearth.

Among the furniture is an old Dutch clock

placed near the entrance to the small passage, which plays a couple of tunes and which is adorned around the dial by painted groups; on the top appear figures of two trumpeters in brass, and another of Atlas with a globe. A brass umbrella stand in repoussé work stands next the entrance hall beside the clock. The center table in mahogany is handsomely carved, and among books and other objects this gives place to a beautiful lamp—in painted pottery with a fine style of opalescent globe bordered with gold chain-work. Above is a chandelier of corresponding elegance in gilt with decorated pottery and glass of similar opalescence in blue tone.

A finely carved old writing desk is in one corner with a shield on the wall above, and the recesses on either side of the fire place are occupied by low bookcases in black walnut. On the top of one of these—where also are shown two of the Florida ornithological specimens—is a clock with a gold palette beneath the dial on which is painted a flower-spray and bird. A brass plaque hangs above, and over the piano on another side is a magnificent plaque in old silver with strong modeling of its numerous figures in relief.

A luxurious window seat is upholstered in velour, and opposite to this, between the piano and table, with upholstery in similar gold figured maroon velour, is a Spanish smoking chair with deep seat and elevated bar in front for the accommodation of the feet. Tobacco smoke is, nevertheless, a thing unknown in these really beautiful rooms.

Fine art objects in good statuettes and other forms—including some excellent carved work—are scattered about on tops of bookcases and piano, and on the mantel which is draped with embroidered black satin above the mantel shelf being a beveled mirror. An inviting sofa is placed directly opposite to the fire place near the Dutch clock; this is upholstered with gold figured lighthouse-toned tapestry, and provided both with cushions at either end and with little head or elbow pillows, with appliques on a body of plush, laid on the top of the rail along the back; over the seat is spread a folded drapery of thick striped plush resembling fur. The remaining seats include a rattan chair with plush cushion, a leather upholstered chair, and another in velour.

The two bedrooms, which are somewhat similar in shape to the larger room, are alike in their features of blue carpets and blue paper hangings of artistic tone; the gold ceiling is covered with design of spiders' webs and insect forms. Turkish draperies cover the entrance and closet doorways in each room, and Turkish rugs lie about the floors with another along the inner passage to these rooms, in which is also an extra steam heater introduced by the occupants themselves for warming the smaller rooms. In that of the student's planning the decorations are many objects of artistic value.

The provision of a cabinet bed—which with its beveled mirror is sufficiently handsome to form a visible part of the furnishing—allows space not only for a study table and leather covered chair with an extra downy cushion tossed within, but for other finer articles. One piece of furniture is an old inlaid cabinet with desk combined, which was bought by the undergraduate at Amsterdam, and which is two hundred years old.

Above a bookcase with drapery of blue plush descending to the floor, and with an owl on the top, hangs a rich piece of Japanese embroidery with group of figures wrought against a background of gold discs formed with circling rows of gold thread. A silver repoussé plaque above another cabinet, a few pieces of arms, some statuettes and engravings are interesting works of their kind. Of quaint silver mugs and pieces of glass and pottery is shown as extensive a series as could be accommodated in an uncrowded and effective arrangement.

Repeated representations of Mary Anderson among the photographic keepsakes include one really beautiful picture enshrined within a ruby plush-covered frame work of unequal widths, increasing toward the corners, which are rounded; from side to side at the top line of the picture is a little gilt rod sustaining a full curtain of the plush, divided at the center to slip either way when it is not desired that the fair face and figure should be screened from view. In one of the angles of the wall is hung a banjo decked with streaming ribbons, and on every side is expressed a constant taste for music and art.

Athletic exercise is evidently not neglected for what is purely intellectual and æsthetic, for a machine of chest weights is the object concealed near the door by a gold striped drapery. A faculty for practical ingenious contrivance is also illustrated by a construction within the closet of this room, and by which a horizontal bar with hooks for garments may be raised and lowered by

pulling some cords at one side; with the bar drawn upward toward the ceiling with its burden of clothing, the space below is left conveniently free for reaching the drawers or for other use. In these rooms are never any matches to cause dirt or danger, an electric lighter of perfect operation being used instead to produce a spark.

Of another style entirely are the large, open, comfortable rooms of a son of one of the great New York bankers. In the bedroom is a simple suite of green painted, and evidently not new furniture, cherished by its owner, and with which he would not part in exchange for a regal outfit. The luxury of the room ends with the green necessary articles, if a sense of width and freedom and airiness do not count as such.

The bath room is also of good dimensions, and the study room with solid Brussels carpet and dark-toned wall paper not too eminently of an art character, is truly spacious. Some curious old guns are crossed above the mantel piece, and pipes of odd and fantastic shapes show one of the occupant's fancies. In the closet, we are told, are packed a couple of mummy heads and a skeleton hand. The large room contains a few pictures of horses, a deer's head is placed above a book case,

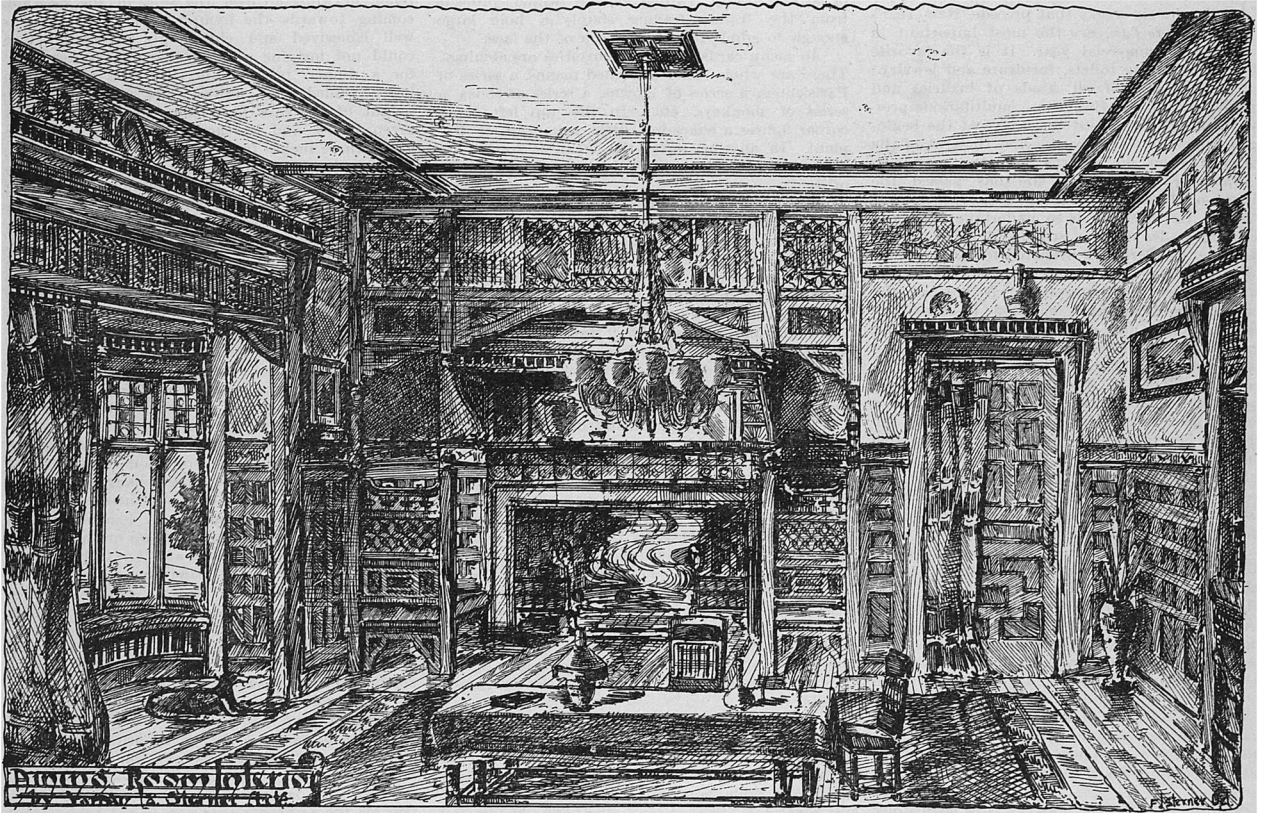
The care exercised by some of the Harvard students in regard to the preservation of their furniture and decorations is remarkable. In a part of the rooms articles are packed and covered for the summer months in the manner of the best of housewives. Indeed girls and many women might learn something much to their advantage from these college methods of housekeeping. It is certain that no man or woman could surpass an undergraduate from Boston in folding away and securing objects from the deteriorating influences of vacation absence. The place where he presides is most pure and sweet, and smoking within it is not indulged. One New York student in the building is credited with similar expertness and delicacy in housekeeping practices.

MOORISH DECORATION.

MANY designs have recently been made by New York artists and decorators for Moorish lattices to be used for windows and for shutting off portions of halls, galleries and staircases. They admit light, and those behind can enjoy a view through them, while to those in front they form

able and attractive the Moresque style may be rendered with a little adaptation and conventionalization. The building is more tasteful than the New York Academy of Music, because its decorative scheme is coherent and uniform, and not a hybrid of incongruous styles, with steamboat style predominating. The Brooklyn Academy interior always had an Oriental cast, but it was dull and dark. Now the walls, ceilings and galleries have been repainted in a higher key, giving a remarkable sense of cleanliness, cheerfulness and increased space, for light rooms always appear larger than dark ones. The walls are lightly stencilled, and the gallery fronts show relief work in bronze, emphasized with gold. The auditorium presents a rich appearance, as new, broad and comfortable chairs, upholstered in crimson velvet and with a suggestion of Eastlake in their straight lines, replace the old, round-backed, leather-seated, cast-iron affairs that thousands have groaned in. Their angularity of form coincides with the geometrical character of the wall and ceiling decorations.

An exhibition is being given at Rouen of all obtainable paintings, prints, etc., relating to the city, historically or otherwise.



DINING-ROOM DECORATION, BY VARIAN & STERNER, ARCHITECTS.

and on an easel rests a folio representing the game birds and water fowl of America.

A smoking apparatus of nautical design is formed by oars, as standards for a round slab containing the equipment of boxes and silver net with the figure of a sailor among the rest. No works of fine art are seen here, nor any articles other than a Turkish window seat to indicate the least approach to luxurious habit. A large plain study table and chairs of which some are cane bottomed, form the principal furniture. The rooms are attractive from a large simplicity and naturalness, and after a study of the pentagon jewel of decoration already described, a view of this widely different place affords something of the impression of a prairie.

A room of simple refinement in this building is one furnished and used by a professor in the college. The floor is covered only by a single rug of moderate dimensions, and the blue draperies are neither new nor magnificent. But pleasant ease, if not luxury, is the suggestion of couch and chairs. Most of all is the grace of something indefinable which frequently pertains to the habitation of a person of thought. It is found here in a peculiar degree, among the unobtrusive arrangements of the few excellent busts and engravings, and the well-filled book cases, in which works of Goethe and Schiller predominate.

a well nigh impenetrable screen. Mr. A. A. Anderson has made several of these lattices of interlaced spindle work, to be used in rooms where he has applied to the walls large panels of richly-colored geometrical designs, and Elihu Vedder has a scheme that we shall probably hear more of, as I believe he has a patent pending. It consists of a net work of wood or wire, on which is strung cylinders and buttons of colored and agatized glass. Some of these pieces are brilliant in hue and some are opalescent, their color developing in the sun. A window screened in this fashion admits light almost as freely as transparent panes, and in the morning light the window, glittering as if studded with gems, has a richer effect than one is likely to find in places where traditions of Moorish art are closely adhered to. Mr. Vedder maintains the form of that art in this decoration, but, by the substitution of glass for wood and of colors for monotint, he has invested the form with life and brilliancy. The suitability of Moorish decoration for large apartments has been recently tested, and one might cite the New York Casino and Brooklyn Academy of Music as buildings where it has been employed to advantage, though the Casino has rather too much decoration, and the blaze and dazzle of gold on its walls and ceiling cloy the spectator after a time. The Brooklyn Academy of Music, freshly redecored, shows how service-

PERSIAN MODERN ANTIQUES.

IF not as inventive as formerly, Persian craftsmen are scarcely less skillful in handiwork, and labor continues cheap. If there are no armies to be clad with carved and inlaid helmets, breastplates and bucklers, there is a host of collectors, artists and virtuosi, studios or banqueting-halls, and the Persian artisans have taken up the business of manufacturing "old arms" at reasonable prices. Ispahan is the center of this industry. These modern antiques are often made in a costly manner, inlaid with silver and gold after exquisite designs of the most elaborate character. Sometimes they are sold with little attempt to conceal the fact that they are new. Only an expert could detect the difference between some of these imitations and the genuine antique. Even the famous blades of Khorassan, whose wavy steel rivaled in temper that of Damascus, are cleverly imitated in appearance, if not in quality by chemical devices. —*Minister Benjamin's report.*

A WASHSTAND, which is a novelty, consists of two capacious marble slabs, held in proper position by brass bars and supporting bowls, pitchers, etc. This gives a generous space for the toilet, and is very much neater than the old-fashioned affairs.